



SCHOOL OF
Music

MUS 149, 151, 152, 351, 352, 551, 552
Applied Voice
Course Syllabus: Fall 2024

Instructor Information

| | |
|----------------------------------|---------------------------|
| Instructor: | Patrick McNally, DMA |
| Classroom Location: | TBA |
| Office Location: | TBA |
| Office Hours: | By appointment |
| Office Phone: | TBA |
| University E-mail: | patrick.mcnally@tamuc.edu |
| Preferred Form of Communication: | email |
| Communication Response Time: | within 24 hours |

Course Information

Course Description

Music 149 is applied music at the beginner level. Intended for students majoring in subjects other than Music.

MUS 151 One to four semester hours. Private instruction for music majors in keyboard, voice, instruments, or composition. The course includes recitals and performance forums with teacher-directed student evaluations and instructions. May be repeated for credit.

MUS 152 Principal Applied. One to four semester hours. Private instruction for music majors in keyboard, voice, instruments, or composition. This course includes recitals and performance forums with teacher-directed student evaluations and instructions. May be repeated for credit.

MUS 351 Private instruction for advanced music majors in keyboard, voice, instruments, or composition. This course includes recitals and performance forums with teacher-directed student evaluations and instructions. All students must pass the upper division barrier examination prior to enrollment. May be repeated for credit

MUS 352 Principal Applied. One to four semester hours. Private instruction for advanced music majors in keyboard, voice, instruments, or composition. This course includes recitals and performance forums with teacher directed student evaluations and instructions. All students must pass the upper division barrier examination prior to enrollment. May be repeated for credit.

MUS 551 Applied Music. (Minor applied) One to four semester hours. Private instruction for graduate performance majors. Prerequisites: Satisfactory level assessed in the applied music performance audition.

MUS 552 Applied Music. (Principal applied) One to four semester hours. Private instruction for music majors in keyboard, vocal instrumental, conducting, or composition. May be repeated for credit.

Student Learning Outcomes

This course exists for the student hoping to learn how to apply musicianship skills and vocal technique to the preparation, memorization, and expression of songs and/or arias determined by the instructor. This course is designed to provide you with vocal technique to sustain a healthful life of singing. Regular lessons and performances will provide ample opportunity to develop each of your voices to its utmost potential. The following topics will be addressed on an individual basis: technique, interpretation/expression, song literature, singing languages, and musicianship.

Taking applied voice lessons requires that you apply multiple ways of examining and knowing material. You not only have to decipher music and language, but also drama and musicality in order to accomplish our learning goals. By taking regular time to decipher those aspects of music listed above, you will be fulfilling the following Learning Outcomes: **Understanding, Analysis, Communication, Creating.**

Minors

MUS 149: Students will perform selected repertoire with technique and musicianship suitable for a non-major and appropriate to the student's musical and developmental level.

MUS 151: Students will perform selected repertoire with basic technique and musicianship suitable for a secondary performance medium.

MUS 351: Students will perform selected repertoire with basic to intermediate technique and musicianship suitable for a secondary performance medium.

MUS 551: Students will perform selected repertoire with intermediate to advanced level technique and musicianship suitable for a minor applied lesson at the graduate level.

Majors

MUS 152: In level one principal applied lessons, students will perform selected repertoire suitable to the student's musical development with intermediate technique and musicianship in preparation for the upcoming junior level proficiency exam.

MUS 352: In level three principal applied lessons, students will perform selected repertoire suitable to the student's musical development with advanced technique and musicianship in preparation for the upcoming junior or senior recital.

MUS 552: In level five principal applied lessons, graduate students will perform selected repertoire suitable to the student's musical development with professional level technique and musicianship in preparation for the upcoming graduate recital.

Upon completion of the course requirements, students will:

1. Gain advanced skills in learning new repertoire.
2. Develop ability in demonstrating healthy singing in performance.
3. Exhibit proficiency in musicality, expression, good tone, and diction.
4. Establish habits and practices to become your own teacher.

Required Textbook

Each student will be required to obtain original copies of your music for yourself and copies for a pianist. Check the Library and Interlibrary Loan for available scores. Sheet Music CDs and websites (sheetmusicplus.com, musicnotes.com) or major music stores (halleonard.com) can get you discounts. Another great resource is Glendower Jones at Classical Vocal Reprints (<https://www.classicalvocalrep.com/>) Public Domain copies (printed and usually online since 1926) are fine to use as long as they are readable for the pianist.

Recommended Course Materials (Available at the library)

- "Practical Vocal Acoustics" by Kenneth W. Bozeman

An excellent accessible introduction to formants. For my fellow nerds out there.

- "Vocal Wisdom" by Lamperti

This extremely affordable book of vocal insights can be used to inspire your performances.

- "What Every Singer Needs to Know About the Body" by Malde, Allen, and Zeller

A wonderful text full of useful diagrams related to body awareness and Alexander Technique.

- "Dynamics of the Singing Voice" by Meribeth Bunch Dayme

A physiological discussion of the mechanics of the singing voice. Well written and easy to understand.

- "Great Singers on Great Singing" by Jerome Hines

Hines was one of the great singers of the 20th Century, and he had a raging curiosity about how the voice worked.

- "The Structure of Singing" by Richard Miller

A systematic approach to understanding the technique of the singing voice.

Lots of practical exercises. Miller also has books targeted to specific voice types: soprano, tenor, baritone. Solid pedagogy.

- "Excellence in Singing" by Joan Wall and Robert Caldwell

A 5-volume set that seems to cover it all. Loaded with practical exercises with clear explanations. If I have to pick one approach, it's this one. It's also nearly 2000 pages and costs a pretty penny. If you're having a problem and need an exercise to fix it, these books have something for it.

- “Diagnosis and Correction of Vocal Faults” by James McKinney

A very practical guide that does just what the title says.

- “Treatise on the Art of Singing” by Manuel Garcia. Public Domain PDF.

Fantastic graded vocalises in this book. People have used them since 1841. They still work.

- “The Naked Voice” by Stephen Smith

Smith presents the fundamentals of voice dealing with the physical, psychological, and spiritual aspects of singing. A great read for those of us who are focused on how it feels and how our emotional wellbeing affects our voice as opposed to how you release your genioglossus to change tone.

- “Discover Your Voice” by Owen Brown

A wonderful approach emphasizing the primal nature of singing.

Course Requirements

Instructional Methods

·**Weekly Lessons:** It is highly recommended that you **record lessons** and review them as part of your practice time each week. You must provide your own recording device/app. Also, please be sure to have a **metronome or metronome app** at practice and **lesson** times.

·**Weekly Studio Class:** Time and location TBA

·**Participation in Departmental Recitals:**

Departmental Recitals will be required events to attend.

LESSON/RECITAL REFLECTIONS

Within 72 hours of the **lesson**, the student must email the teacher a response based on a review of the **lesson** recording. Students should be specific in their observations. The student is welcome to discuss any aspects of the **lesson**, but here are some prompts:

What did you **learn**?

Did anything on the recording **surprise** you?

Do you have **questions** about the instruction?

What are you **inspired** to work on?

If the student has attended a required performance during this week, they should reflect on that performance as well. Students are required to submit a reflection after each **lesson**, regardless of any problems that may arise in creating or accessing the recording.

Assessments

I will give you a grade every week. This grade will be assigned, based on the various activities of the week:

-your applied **lesson** performance, technical improvement, and preparation of the week's assignment

-your **studio class** performance

-your preparation of any assigned work (this can go beyond the repertoire on which you're working: e.g. listening assignments, composer research, poetry study, etc.)

-your **lesson** reflection

-punctuality

* The student taking this course accepts a large degree of subjectivity (on the part of the teacher) in the grading process. Each student is different and is expected to adhere to individualized objectives and criteria for the evaluation of their assignments. The student can be notified of their grade at the end of each week.

Repertoire: Assignments will vary throughout the studio. **Everyone is required to find at least one song on their own and be able to identify why it is a good song to learn.** It is your responsibility to learn your music quickly and thoroughly. Some song accompaniments may be available on the CDs that accompany your books and Disklavier or SmartMusic programs which can be used in the practice rooms, but do not depend on these sources for learning your songs. See the Music Department Handbook for information on using these programs.

Grading

Weekly Lesson Grade Rubric

| Grade | Expectations |
|-------|--|
| 5 | <i>Technical-</i> areas of improvement in vocal technique have been addressed during practice sessions as evidenced by improvement or articulation by the student about what worked and what still needs work. <i>Artistic-</i> the connection between music and text has been clearly addressed by any of the following actions: translation, diction preparation, character research, character development, story development (blocking or blocking plan), dynamic contrasts, ensemble work. |
| 4 | <i>Technical-</i> areas of improvement in vocal technique are evident but not secure. Replication of technical execution is inconsistent, but the singer is aware and can articulate what is occurring. <i>Artistic-</i> the singer has prepared all elements of the following: translation, diction, dynamic contrasts, character development, character research, and/or ensemble work but many elements still need refinement. |
| 3 | <i>Technical-</i> the singer is inconsistent in the application of the improved technical skill over an extended period of time. <i>Artistic-</i> the singer has prepared some elements of the following: translation, diction, dynamic contrasts, |

| | |
|----------|--|
| | character development, character research, and/or ensemble work, but not enough to make an impact on an audience or to be accurate in execution of artistic plans. |
| 2 | <i>Technical-</i> the singer presents with a lack of application of technical ideas to their singing. There is no evidence that information from a previous lesson has been applied as there is little to no improvement in technique. <i>Artistic-</i> Language, score, and story preparation are minimal at best. |
| 1 | <i>Technical-</i> Student did not practice as evidenced by stating no practice occurred, or not knowing any of the notes. <i>Artistic-</i> No preparation of the language, score or dynamic contrasts. No storytelling present. |
| 0 | Did not attend. |

Your final grade is the total number of points you earn for Weekly **Progress** and jury **Performance** out of the total possible. The grading scale for your final grade is as follows:

| | | | |
|--------|----|-------|----|
| 99-100 | A+ | 78-79 | C+ |
| 94-98 | A | 74-77 | C |
| 90-93 | A- | 70-73 | C- |
| 88-89 | B+ | 68-69 | D+ |
| 84-87 | B | 64-67 | D |
| 80-83 | B- | 60-63 | D- |

Anything less than 60 is considered an F.

The above will constitute 3/4 of the student's grade. (75 points for 15 Weeks)

The other 1/4 of the student's grade will be the averaged jury grade. (25 points)

Course and University Procedures / Policies

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance

Attendance: If you are sick or have a conflict, please inform me *before* your **lesson** time by phone or email. Missed **lessons** will only be made up if you miss because of illness or give 24-hours notice for an approved conflict. Missed **lessons** will be made up if time and schedules allow. In extenuating circumstances (student teaching responsibilities, performance obligations, extended illness), an alternative assignment will be given and a written critique of the experience submitted. Any alternative assignments given will be worth the same 5 points as a **lesson** and are due by the end of 14th week. Your choices of attendance at vocal events on campus will be reflected in your grade. Covid is still with us as are other viruses. Please don't show up sick. University-sponsored absences will be made up if communicated with the same 24-hours notice.

Communication Policies: I will be available for same-day responses to your email or texts until 7pm. After that, I will get back to you as soon as possible. Stay updated by checking your email frequently.

Academic Integrity

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures: [Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

Additional policies at the discretion of the faculty member

Practice Expectations: **Lessons** are scheduled individually with the instructor. One unit of credit is awarded for a 30 minute one-on-one weekly **lesson** and **3-6 hours of student work** per week outside of class for approximately 14 weeks. Practicing on the small side of those hours will net you a low score for weekly **lesson** grades that shows enough improvement.

PRACTICING

There are 3 parts of practicing:

1. **Warming up**
2. Technical practice and development
3. **Application of technical development to assigned repertoire** (rehearsing)

Practicing doesn't always feel great. Sometimes the voice doesn't work the way we want it to. This is normal. However, the student must learn to be their own best teacher, and learn to diagnose problems. (Note: If you are vocally tired or ill in your throat, you must stop. These conditions will not improve with practice; they require rest and time.)

SPEAK TO THE TEACHER ABOUT THE LENGTH AND FREQUENCY OF YOUR PRACTICING. This will vary from individual to individual.

Here are some things to be on the look-out for when practicing. Do you have conceptualization of the sound you want to sing BEFORE you inhale? Do you have a supportive body? Do you have a sense of RELEASE when you sing? Release the breath. Release the tone. Release the energy. (as opposed to forcing or driving) Are your articulators free and independent? (particularly tongue and jaw) Is your larynx floating low? (not pressed down with the back of tongue, nor elevated in the direction of a swallow position) Do you have a sense of full-bodied connection? Do you feel the ground beneath your feet? Is your posture aligned?(check a mirror!) Do you have a sense that you are speaking the vowel? Does your throat/mouth region feel as easy and as settled and as CENTERED as when you speak the word freely? Are you (voluntarily or involuntarily) allowing vowels to migrate in order to produce the most free and acoustically favorable sound? (or are you creating tension in the name of vowel purity?)

Do you have a buoyant chest? (not a tense chest, but a comfortably elevated thorax—ALWAYS. Is there a “gentle magnetic field” from shoulder blade to shoulder blade?) Is the tone weightless, with a sense of a high placement /focus in the head? (The voice should NEVER feel labored to produce. Don’t confuse color/depth/richness with weight.) **Are you singing with joy? We must train ourselves to be positive and joyful when we sing. This is as important of a skill as singing accurate scales.**

The goal of technical singing: To be able to sing every vowel, every dynamic level on every note over a 2-3 octave range, so that you can EXPRESS AND COMMUNICATE.

Pianists: See me for the latest important information about finding a pianist if you are a music major or minor. It is wise to make these arrangements at the beginning of the term. Bring them to your repertoire **lessons** each term and have them make a recording of your songs early in the semester. We can accomplish so much more when I am not sitting at the piano.

Students with Disabilities-- ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, contact the Office of Student Disability Services at 903-886-5150, 903-886—5835; email studentdisabilityservices@tamuc.edu; online at [Office of Student Disability Resources and Services](#); or in-person in Room 162 of the Velma K. Waters Library.

Tenets of Common Behavior

All students enrolled at the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See current Student Guidebook);

Campus Concealed Carry Statement

Campus Concealed Carry - Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedure/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf> and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Accommodations and Wellness

All students enrolled in this class who have a documented disability have the right to reasonable accommodations under the American with Disabilities Act. Students requesting accommodations are required to provide documentation of their disability to Yen Dao, the

Director of Student Success Services, by filling out the “request for academic accommodations” form on the link provided:

<https://www.tamuc.edu/student-disability-services/>

Please present the Accommodation Letter to the instructor after class or over email in the first week of the term and remind the instructor at least seven days before needing the accommodations.

Please see the Office of Disability Services with any other concerns.

Music department health and safety

TAMUC is an accredited institutional member of the [National Association of Schools of Music \(NASM\)](#).

We are committed to informing students, faculty and staff of health and safety issues inherent to performing and listening to music. This includes but is not limited to students taking responsibility for safely maintaining hearing, vocal and musculoskeletal health as well as injury prevention. In addition to materials and resources provided in coursework, we suggest the following resources

Hearing health

[Etymotic](#)

[Janet Horvath](#)

[Listen up: Tips for iPod and hearing safety](#)

[OSHA](#)

[NASM-PAMA Advisories on Hearing Health](#)

[Hear Here-Discreet Hearing Services](#)

[National Institute on Deafness and Other Communication Disorders \(NIDCD\)](#)

Musculoskeletal health and injury prevention

[A Painful Melody: Repetitive Strain Injury Among Musicians](#)

[Musicians and Their Health Care](#)

[Janet Horvath](#)

[Gia Publications, Inc.](#)

[Andover Educators](#)

[Alexander Technique International](#)

[American Society for the Alexander Technique](#)

[Guide to the Alexander Technique](#)

[Shirley Ryan Ability Lab](#)

[The Golandsky Institute](#)
[NASM-PAMA Advisories on Neuromusculoskeletal and Vocal Health](#)

Vocal health

[Texas Voice Center](#)
[Duke Voice Care Center](#)
[Singing for a Living](#)
[NASM-PAMA Advisories on Neuromusculoskeletal and Vocal Health](#)
[National Center for Voice and Speech](#)

TAMUC student health resources

[Student Health Care Information](#)
[Student Counseling Service](#)
[TAMUC Public Safety Office](#)
[Accommodations and Disability Services](#)

Additional resources

[Furman University-Musician Health and Safety](#)
[Colorado Mesa-Musician Health and Safety](#)
[University of Iowa-Musician Health and Safety](#)
[Stage Fright \(performance anxiety\)](#)
[Blocked by Performance Anxiety?](#)
[Conquering Stage Fright](#)
[How to Make Performance Anxiety an Asset](#)

Some of these links are to health-care providers who have expertise in a particular area. No endorsement or recommendation of any modality, provider, or individual practitioner by TAMUC is intended or implied. This information is supplied as a service to those who are attempting to find solutions to wellness issues.

APPENDIX 1: ASSESSMENT STANDARDS--Good singing reflected on a graded scale

The Voice Area is well aware that singers at Texas A&M Commerce have unique and varied interest levels in many types of singing. Depending on your educational and professional goals, you may need to modify your course of study to best prepare your skills. The following chart details department expectations for study in various vocal genres. All students studying in the Music Major, Minor, Performance Major or Minor, Musical Theater, or Music Education must achieve proficiency in technique, repertoire, and performance expectations during vocal juries each term.

| Year 1 | Cross-Trainers | Classical/Choral | Musical Theater | Contemporary Commercial Music (Jazz and Pop) |
|--------------------|--|--|--|--|
| Technique | Classical Foundations—breathing, posture, resonance, register issues, articulation, and coordination | Classical Foundations—breathing, posture, resonance, register issues, articulation, and coordination | Classical Foundations—breathing, posture, resonance, register issues, articulation, and coordination | Classical Foundations—breathing, posture, resonance, register issues, articulation, and coordination |
| Repertoire | Classical + Student-Centered | Classical + Student-Centered | Classical Ballads and Up-Tempos (Pre-1960s- Fall 1960s-1990s- Spring) | Classical + Student-Centered |
| Performance | Opera production unless exempt. See teacher for exempt status. Ensemble Participation Solo Performance | Opera production unless exempt. See teacher for exempt status. Ensemble Participation Solo Performance | Opera production unless exempt. See teacher for exempt status. Ensemble Participation Solo Performance | Ensemble Participation Solo Performance |

| Year 2 | Cross-Trainers | Classical/Choral | Musical Theater | Contemporary Commercial Music (Jazz and Pop) |
|--------------------|---|--|---|---|
| Technique | Continued Foundational work as needed Belting Mic Technique | Continued Foundational work as needed in classical/choral | Continued Foundational work as needed Belting | Continued Foundational work as needed Belting Mic Technique Improvisation |
| Repertoire | Term 1- Early through Golden Age Term 2- Golden Age to end of 20 th Cent. Classical Student-Centered CCM singer-songwriter and jazz | Standard Vocal Rep- Artsong and Arias as appropriate | Classical Student-Centered Contemporary MT (post-2000) and Comedy | Chart Book Started-singer/songwriter, jazz Classical Student-Centered |
| Performance | Opera production unless exempt. See teacher for exempt status. Musical Production Ensemble Participation Solo Performance | Opera production unless exempt. See teacher for exempt status. Ensemble Participation Solo Performance | Opera production unless exempt. See teacher for exempt status. Musical production. Ensemble Participation Solo Performance | Ensemble Participation Solo Performance Solo Performance and self-accompanied solo performance with piano, guitar, and/or ukelele |

| Year 3 | Cross-Trainers | Classical/Choral | Musical Theater | Contemporary Commercial Music (Jazz and Pop) |
|--------------------|--|--|---|--|
| Technique | Continued Foundational work as needed in classical, CCM, MT choral Improvisation | Continued Foundational work as needed in classical, choral | Continued Foundational work as needed in classical, CCM, MT choral | Continued Foundational work as needed in classical, CCM, MT choral |
| Repertoire | Term 1- 21 st Cent. Term 2- continued style period integration and CCM Classical Student-Centered | Standard Vocal Rep-Artsong and Arias as appropriate | Patter and Jazz/Torch Continued MT style period integration Classical Student-Centered | Chart Book continues-singer/songwriter, jazz Classical Student-Centered |
| Performance | Opera production unless exempt. See teacher for exempt status. Musical Production Ensemble Participation Solo Performance | Opera production unless exempt. See teacher for exempt status. Ensemble Participation Solo Performance | Opera production unless exempt. See teacher for exempt status. Musical production. Ensemble Participation Solo Performance | Gig work begins-solo, group in public |

| Year 4 | Cross-Trainers | Classical/Choral | Musical Theater | Contemporary Commercial Music (Jazz and Pop) |
|--------------------|--|--|---|--|
| Technique | Coordination of techniques. Seamless transition between genre | Coordination of classical, choral | Coordination of techniques. Seamless transition between genre | Coordination of techniques. Seamless transition between genre |
| Repertoire | Continued style and genre integration | Standard Vocal Rep- Art Song and Arias as appropriate | Pop/Rock Continued MT style period integration Classical Student-centered | Chart Book continues-singer/songwriter, jazz, pop Classical Student-Centered |
| Performance | Opera production unless exempt. See teacher for exempt status. Musical Production Ensemble Participation Solo Performance | Opera production unless exempt. See teacher for exempt status. Ensemble Participation Solo Performance | Opera production unless exempt. See teacher for exempt status. Musical production. Ensemble Participation Solo Performance | Gig work continues-solo, group in public |

Appendix 2: Sampling of Singers for listening--LISTEN TO THEM!!

Sopranos: Kathleen Battle, Hildegard Behrens, Monsterrat Caballé, Maria Callas, Regine Crespin, Diana Damrau, Natlalie Dessay, Renee Fleming, Mirella Freni, Angela Gheorghiu, Lotte Lehmann, Karita Mattila, Birgit Nilsson, Jessye Norman, Lily Pons, Leontyne Price, Elizabeth Schwartzkopf, Renata Scotto, Beverly Sills, Theresa Stratas, Joan Sutherland, Kiri Te Kanawa, Renata Tebaldi, Dawn Upshaw, Deborah Voigt

Mezzo Sopranos: Janet Baker, Cecilia Bartoli, Jamie Barton, Stephanie Blythe, Theresa Berganza, Grace Bumbry, Fiorenze Cossotto, Jan DeGaetani, Joyce DiDonato, Brigitte Fassbaender, Elina Garanča, Susan Graham, Denise Graves, Marilyn Horne, Lorraine Hunt Lieberson, Christa Ludwig, Anna Sofie von Otter, Giuletta Simionato, Rise Stevens, Ebi Stignani, Tatiana Troyanos, Shirley Verrett, Frederica von Stade, Dolora Zajick

Tenors: Roberto Alagna, John Aler, Carlo Bergonzi, Jussi Björling, Ian Bostridge, Lawrence Brownlee, Jose Carreras, Enrico Caruso, Franco Corelli, Jose Cura, Giuseppe Di Stefano, Juan Diego Florez, Nicolai Gedda, Beniamino Gigli, Ben Heppner, Jonas Kaufmann, Rene Kollo, Alfredo Kraus, Luciano Pavarotti, Matthew Polenzani, George Shirley, Richard Tucker, Ramon Vargas, Jon Vickers, Rolando Villazón, Fritz Wunderlich

Baritones: Thomas Allen, Ettore Bastianini, Pierre Bernac, Piero Cappuccilli, Vladimir Chernov, Gerald Finley, Dietrich Fischer-Dieskau, Tito Gobbi, Nathan Gunn, Thomas Hampson, Dimitri Hvorostovsky, Simon Keenlyside, Peter Mattei, Robert Merrill, Sherrill Milnes, Leo Nucci, Juan Pons, Hermann Prey, Titta Ruffo, Gerard Souzay, Richard Stilwell, Lawrence Tibbett, Theodore Uppman, Leonard Warren, Ingvar Wixell

Bass/Bass-Baritones: Christian Van Horn, Hans Hotter, Ezio Pinza, Christopher Purves, John Relyea, James Morris, Thomas Quasthoff, Samuel Ramey, Bryn Terfel, Jose Van Dam, Boris Christoff, Rene Pape, Cesare Siepi

Appendix 3: TOOLS FOR TRANSLATION

BOOKS:

Cassell's Italian Dictionary

Cassell's French Dictionary

Langenscheidt's German Dictionary

ONLINE SOURCES:

German On-Line Dictionary

<http://dict.tu-chemnitz.de/dings.cgi?lang=en;service=deen>

German conjugation aid

<http://www.verbformen.com/>

Italian On-Line Dictionary

<http://www.wordreference.com/iten/>

Old Italian On-Line Dictionary

<http://www.pbm.com/~lindahl/florio/>

Italian conjugation aid

<http://www.italian-verbs.com/>

French On-Line Dictionary

<http://www.collinsdictionary.com/dictionary/english-french>

Old French On-Line Dictionary

<http://www.pbm.com/~lindahl/cotgrave/>

French conjugation aid

<http://www.conjugation-fr.com/>

Appendix 4: FAQs

HOW WILL STUDIO CLASS WORK?

--Studio Class will meet EVERY week starting week 2.

--We will sing for each other, and discuss things for the good of the **studio**. This is a **safe** and **welcoming** environment in which you should be practicing your performing and listening skills. In **studio classes**, you will perform in front of the class and I will instruct you much in the same manner you are taught in the private studio. This tradition serves several purposes – one is the opportunity to observe your own strengths and weaknesses; the other is to learn from and observe other singers. I expect that you listen to your peers, be ready to **support** them and offer **positive** and **constructive** feedback, and be ready to apply the concepts learned into your own practice and work. It is also an

opportunity to cultivate the **studio culture** and create the **community** that we want to build.

You are not required to dress up for class, but you should take your performance and participation seriously. *This is a performance class, not a workshop; pieces must be memorized and ready for critical performance analysis.* **Studio** is a place to try out new repertoire, to take new performance **risks**, and it is a **safe** place for you to extend and practice your performance skills. This, in addition to your level of engagement while present but not performing, counts as participation in the course.

Your attendance at all classes is mandatory and unexcused absences past your one “pass” will reduce your grade.

COVID-19 Policies

- If you feel at ALL symptomatic, have been exposed to COVID, or have been diagnosed with COVID, do NOT come to your **lesson** or any classes. Virtual synchronous **lessons** at the time of your normal voice **lesson** will be offered if you are well enough to participate – please try to inform me 24 hours in advance so that I can plan to be online during your **lesson** time.
- Should you require a virtual **lesson** due to illness, exposure, or a positive COVID diagnosis, we will use the platform Zoom. I recommend that you find an area of your dorm room or apartment in advance that you believe will function well for virtual **lessons** in lighting, sound, and space.
- All other school policies regarding COVID apply to your experience in the voice studio and in master classes.
- Always remember: It is imperative that everyone mask when exposed or feeling symptomatic, and practice all necessary safety and hygiene precautions.

Statement on Sex and Gender-Based Discrimination

The Nondiscrimination Policy also prohibits a number of forms of sex discrimination, including sexual harassment, and stalking. That policy includes definitions and examples of these terms as well as the procedures for the investigation and resolution of Complaints. Many of these issues are also prohibited by criminal law and may be reported to campus or local police in addition to the college. When the school receives a report, the reporting party will be contacted by a Title IX administrator to discuss options for confidential support, support measures to address safety/access concerns, and formal and informal procedures for resolving Complaints as appropriate. To make informed choices, it is important to be aware of mandatory reporting requirements for campus resources. Nearly all University employees, including faculty, are required to report known/suspected discrimination to the Compliance Coordinator within 24 hours. Confidential options including University Counseling, pastoral counseling, the health clinic, and advocacy services can maintain privacy. They do not disclose information about reports to university officials without explicit permission. Please visit [Title IX Information](#) for more information about confidential resources, reporting options, policies and procedures, and contact information for University Title IX administrators. For emergencies, please call campus police at (903) 886-5868 or local police at 911.

Religious Accommodations

We seek to be supportive of religious observance among the members of our diverse campus community and to be as accommodating as possible. Students should discuss with their instructor at the beginning of the semester forms of religious observance (dress, fasting, specific prayer times) that may affect their full participation in the course. Students

should also compare the class schedule to their own religious calendar to determine if there will be any class days in which the student expects to be absent due to the observance of a religious holiday. Students must notify the instructor in writing of the expected absence within the first two weeks of the semester. The instructor will then work with the student to develop a plan to reschedule any exams, assignments, or course activities for that day. The instructor, at their own discretion, will make reasonable accommodations wherever possible. Students should recognize, however, that there may be some course aspects that cannot be rescheduled or accommodated, and it will therefore rest upon the student to determine whether they wish to remain enrolled in the course or have their grade potentially affected.